

THE BOOK CLUB OF CALIFORNIA

The
Quarterly
News-Letter

Mallette Dean:
Artist & Printer

JANICE WOO



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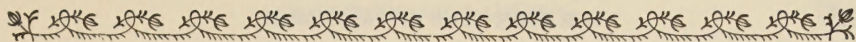
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MALLETTE DEAN: ARTIST & PRINTER

JANICE WOO

ARTIST AND PRINTER. This is the title of Mallette Dean's interview by the Regional Oral History office, in which he says, "I am first an artist and then a printer."¹ As an artist Dean worked in many mediums: wood, copper and linoleum engraving, woodcut, line drawing, silk screen, water color, oils, and fresco. As a printer he drew upon his experience as an artist to design books in varied styles and techniques, with harmonious text and decoration, and a fine sensitivity to subject matter. Says Dean, "My thoughts on what I would like a book to be are of course based on my abilities as a craftsman... I like a book in which the artist has had a heavy hand."²

Mallette Dean began his career as an artist by designing a billboard for the Federal Reserve Bank in Spokane, Washington. Prior to this he had worked on drawings, some paintings, copper plate etchings, and crafts as part of his high school curriculum. In 1927, at twenty years of age, Dean left his home in Spokane to attend the California School of Fine Arts in San Francisco.³ He studied there for three and a half years while receiving the Anne Bremer Scholarship.⁴ For two of those years he lived with his aunt in the East Bay near the town of Moraga.⁵ This locale became the subject of one of his first prints (illustration 1) which later won a San Francisco Art Association prize. The medium for the "Moraga" print was wood engraving. While Dean basically learned this technique on his own, he also received guidance from his art school teachers, Nelson Pool and Ray Boynton. "... I learned that Ray Boynton had done some engraving, so I learned about tools from him. This presented a new



Illustration 1.

medium in which to work, and I became very fascinated with it.”⁶ Part of this fascination may have been the limitations of engraving on end-grain wood which requires careful design and controlled execution. Most of Dean’s examples reveal a dominance of black defined by white lines and shapes. The repeated “strokes” of white not only delineate but also create texture and mass. Boynton described this early print as “filled with a rich sensuousness.”⁷

In spite of the restrictions imposed by the technique of wood engraving, Dean considered it the finest form of reproduction. He used it not only for prints, but also for book illustrations, book plates, cards, and fine wine labels. A cruder medium, according to Dean, was linoleum cuts.⁸ This type of illustration was used for the book *Wab-to-yah and the Taos Trail* (Grabhorn Press, 1936). Dean describes these linoleum cuts as “cruder than usual” because he couldn’t do any better at the time.⁹ An example

from the book is reproduced below (illustration 2) although the original is in color. One does notice a marked difference between it and the "Moraga"



Illustration 2.

print. Because the linoleum cut is done in color, the use of white is not necessary to define the shapes. The lines and forms are bold and forthright, rather than light and delicate. Unlike the wood engraving, however, there is less texture and sense of mass. It is, nevertheless, quite evocative of a high mountain scene. Of linoleum cutting, Dean says, "...you are more likely to be free in that the material is softer, it has less limitations..."¹⁰ This freedom seems particularly evident in a later linoleum cut from the book, *The House in Mallorca* (Taylor & Taylor, 1950). In this example

(illustration 3) the style is much closer to that of the wood engraving. There is the strong use of black combined with the use of white for texture as in the tree and for form as in the ladies' gathered garments. In contrast to the wood engraving, the technique seems more spontaneous and less controlled. The leaves, for example, are almost haphazard in array. The shapes are more prone to bumps and protrusions than are the smooth outlines of the Moraga hills. Adding to this sense of freedom, moreover, is Dean's composition in which the raised arms and swirling skirts convey the dancing movements. What should be noted as well is that in all three examples, the medium and style of the work is very well suited to the subject matter: linoleum for the freedom of the dance and the ruggedness of a mountain pass, and wood engraving for the serene atmosphere of the rolling hills.

Wood engraving was not the only skill which Mallette Dean learned



Illustration 3.

from Ray Boynton; he also studied mural painting with him. As part of the Federal Art Project and Treasury Relief Project, they worked together on murals for the Modesto Post Office and for Coit Tower. Dean's contributions to the Coit Tower murals are two full standing figures—one is a banker, and the other is the scientist Michaelson. He also painted murals for the Mount Zion Hospital in San Francisco, the Sebastopol Post Office, and for Coppa's Restaurant.¹¹

While still a student at the California School of Fine Arts, Dean made the acquaintance of Squire Knowles and Valenti Angelo. At that time, however, he was not aware of fine printers. It was not until around 1934 that Robert Weinstock suggested to Dean, "You ought to know the Grabhorn Press. They do fine printing, and it's possible they could use some of your work." After that Dean made repeated trips to the Grabhorn Press until eventually Edwin Grabhorn hired him to make some initials. The first book that Mallette Dean illustrated was for the Grabhorn Press, entitled *The Captivity of the Oatman Girls*, 1935.¹² For this book he did a series of wood engravings.

Dean was to continue his association with the Grabhorn Press for the next fifteen years, though often on a part-time basis, and not at all during the years of World War II. Besides working as a book illustrator, he also designed initials for the press. One set was an entire alphabet of simple Roman letters. More often individual letters for specific works would be required. Some initials were simple; others were very decorative. An example of the latter sort can be found in *The Discovery of Florida*

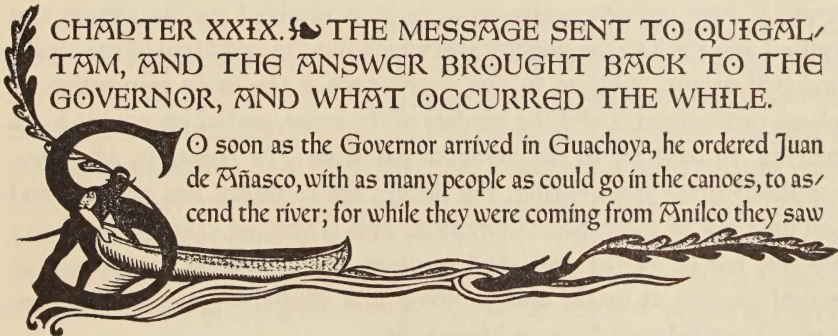


Illustration 4.

(Grabhorn Press, 1946). "Many of the initials went across the page or right up and down part of the page" as seen in illustration 4. For this work, the initials were designed and the type fitted to them, whereas often initials would have to be fitted to the page of typography.¹³ In addition to working for the Grabhorn Press, Mallette Dean also did work for the Colt Press, the Allen Press, Taylor & Taylor, Dawson's, James Beard, and others. Dean also taught graphic arts for a time at both the California School of Fine Arts and Marin Junior College. He also worked at various other jobs.¹⁴

He did not print a book of his own until 1953. A Colt's Armory press had been purchased by Dean in 1939, and in 1946 he and his press moved to Fairfax. The first book designed and printed by Dean was entitled *Physiologus, the Very Ancient Book of Beasts, Plants and Stones*. Its contents consist of forty-nine illustrated tales. For this work he selected a French mould made paper and a French Elzevir type, which had originally been owned by John Henry Nash. For the binding of the book he used an English Invicta parchment which had a pattern printed on the reverse side so that only a shadowy design appeared through on the outside of the binding.¹⁵ This technique was adopted because the pattern which appeared on the proper side of the binding paper seemed to be too busy for the rest of the book. The linoleum cuts were hand painted by Dean's wife Vivien.¹⁶ Concerning the style and subject of his illustrations, Dean wrote that the "basic problem was a transcription of an unrealistic reality." Some of the designs derived from old models, like the whale, owl, and partridge, while some like the antelope and ant lion were newly invented.¹⁷ Any problem seems to have been resolved by the simple and stylized approach to the illustrations which is quite evocative of the book's medieval origins. Adding to this appearance is the early convention of foliage projecting beyond the borders of the scene, and of course the hand coloring. In contrast to the linoleum cut from *The House in Mallorca*, completed three years earlier, the figures are certainly less realistic and lack the sense of substance and motion. This is another example of Dean's effective use of varied style and medium in illustration to convey the textual content. It might also be noted that Mallette Dean had an "extensive knowledge of flora and fauna."¹⁸

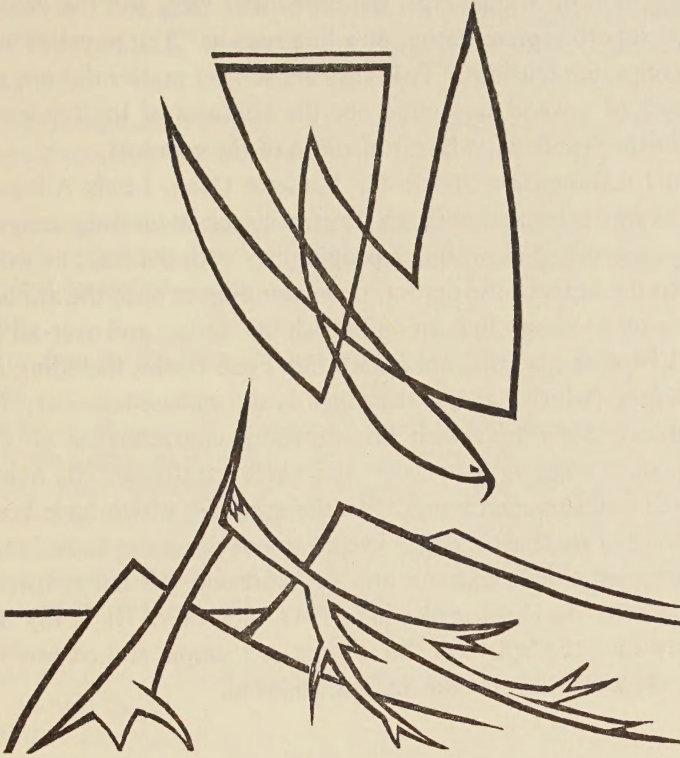


Illustration 5.

An especially effective relationship between text and illustration occurs in *Themes in My Poems*, by Robinson Jeffers. This Book Club of California publication was printed by Dean in 1956. Of it he said, "For one thing the designs were fairly abstract, because Jeffers was talking about the themes that he used in his writing. I didn't want to make specific illustrations, things that pertained to anything in particular; I wanted it to be as abstract as I could. Not that they aren't representational to some degree, but they are more than that." The medium chosen for the illustrations was woodcut done on plank grain wood. The softness of the wood produces a freer line than in wood engraving, but also limits the fineness of detail because of the grain, which is inclined to tear.¹⁹ In this example, (illustration 5) which was originally in three colors, one can see that the

mere suggestion of a landscape, the unrealistic tree, and the descending bird are a superb representation of a line such as "The physical world is ruled by opposing tensions." This abstract subject matter did not require the fineness of a wood engraving nor the boldness of the linoleum cut, but rather the free flowing linear medium of the woodcut.

In an *In Memoriam* article for Mallette Dean, Lewis Allen wrote, "When he was presented with an illustrating or decorating assignment, we always marvelled at his quick propinquity with the text; he would go directly to the heart of the matter, understanding at once the atmosphere and character necessary to harmonize with the subject and over-all typography." Listed as examples are some Allen Press books, including *Essays of Montaigne* (which has line drawings in the sixteenth-century French style), *Across the Plains* with line drawings characteristic of western America, and *Roughing It in California* which has delightfully humorous and rugged linoleum engravings.²⁰ In the examples which have been discussed, one can see that Mallette Dean's use of varied style and medium to produce harmonious text and illustration reveals his fine sensitivity to subject matter. As Dean spoke in a 1941 interview, "It is my aim to vigorously state the 'spirit' of the subject in a simple and communicable manner." It seems his aim was indeed achieved.



Additions to "A Check List of Books Illustrated and/or Printed by Mallette Dean," compiled by Duncan H. Olmsted in 1962

1947

- 30.5 *I Love to Talk about Myself . . .* by Harriet Lane Levy. Illustrated by Mallette Dean. Grabhorn Press, San Francisco.

1953

- 50.5 *Letter to Carl Sandburg after Reading his Autobiography "Always the Young Strangers" Published on his 75th Birthday, Jan. 6, 1953*, by John C. Weigel. Printed by Mallette Dean.

1957

- 60.5 *Later Eyes*, by Bill Buck. Printed by Mallette Dean, Fairfax, Calif.

1964

- 70 *Image du Monde—the Mirrour of the World*, translated and printed by William Caxton in 1481, now printed by hand at the Allen Press, Kentfield, Calif. Initials and page decorations based on Caxton by Mallette Dean.
- 71 *Yo Semite 1878: Adventures of N & C*, by Caroline LeConte. Book Club of California, San Francisco. Designed and printed by Mallette Dean.
- 72 *Napa Wine*, by Robert Louis Stevenson. Illustrated by Mallette Dean. Printed by James E. Beard, St. Helena, Calif.

1966

- 73 *Carl Wheat as I Knew Him*, by George Laban Harding. Designed and printed by Mallette Dean.
- 74 *The Silverado Episode*, by Norman H. Strouse. Wood engravings by Mallette Dean. Printed by James E. Beard, St. Helena, Calif.

1967

- 75 *Upper California*, by Henrich Künzel. Book Club of California, San Francisco, Calif.

1969

- 76 *Archy Lee*, by Rudolph M. Lapp. Book Club of California, San Francisco. Designed and printed by Mallette Dean and James E. Beard.

1970

- 77 *The Untarnished Gold: The Immutable Treasure*, by Lawrence Clark Powell. Illustrated by Mallette Dean. Davis, University of California.

1971

- 78 *Ab-Wab-Ne Days: A Visit to the Yosemite Valley in 1872*, by Helen Marie Jackson. Book Club of California, San Francisco. Printed by Mallette Dean.

1974

- 79 *Discovering Marin*, by Louise Teather. Engravings by Mallette Dean. Printed by Arlen Philpott, Fairfax, Calif.

NOTES

1. *Artist and printer*, Mallette Dean oral history interview. 1. 81. Conducted by Ruth Teiser.
2. *Ibid.*
3. *Op. cit.* 1. 2-3.
4. *Quarterly News-Letter*, Book Club of California. v. 12:1. p. 8.
5. *Artist and printer*. 1. 2.
6. *Op. cit.* 1. 12-13.
7. *San Francisco Art Association Bulletin*. v. 7:8. p. 5.
8. *Artist and printer*. 1. 40.
9. *Op. cit.* 1. 61.
10. *Op. cit.* 1. 42.
11. *Op. cit.* 1. 4, 5, 6, 80.
12. *Op. cit.* 1. 3, 10, 11, 14.
13. *Op. cit.* 1. 14, 43.
14. *Op. cit.* 1. 32, 33, 49.
15. *A Portfolio of Book Club printers*, 1912-1962. M. Dean folder.
16. *Artist and printer*. 1. 39.
17. *Physiologus*. Introduction.
18. *Fine Print*, v. 1:2. p. 19.
19. *Artist and printer*. 1. 52.
20. *Fine Print*, v. 1:2. p. 19.

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- Artist and printer*. Mallette Dean. Berkeley, Calif., 1970. Photocopy of typed transcript of tape-recorded interviews conducted 1969 by Ruth Teiser for the Regional Oral History Office, Bancroft Library. 105 1.
- "A Check-list of books illustrated and/or printed by Mallette Dean." Compiled by Duncan H. Olmsted. *Quarterly News-Letter*. Book Club of California. v. 27:2. Spring 1962. p. 34-41.
- A Collection of Pressmarks Gathered from America's Private Presses and from Others not so Private*. James L. Weygand. Nappanee, Ind.: Private Press of the Indiana Kid, 1956. p. 21.
- "H. Mallette Dean, California artist and printer." Lewis Allen. *Fine Print*. v.1:2. April 1975. p. 19.
- "Harold Mallette Dean." Jane Grabhorn. *Quarterly News-Letter*. Book Club of California. v.12:1. Winter 1946. p. 8-9.

Mallette Dean: artist and printer, 1907-1975. Sherwood Grover. San Francisco: Book Club of California, 1975. 4 p.

A Portfolio of Book Club Printers, 1912-1962. San Francisco: Book Club of California, 1963?. Mallette Dean folder.

San Francisco Art Association Bulletin. v.2:5. October, 1935. p. 2.

Op. cit. v.7:8. March 1941. p. 5.

JANICE Woo wrote this paper while a student at the School of Library and Information Studies at UC Berkeley, from which she graduated in 1980. She is presently the Archivist for Pacifica Radio Archive in Los Angeles.

Our thanks to the San Francisco Art Institute Library and the Gleeson Library, University of San Francisco, for providing the illustrative material in this article.



Elected to Membership

The two classifications of membership above Regular Membership are Patron Membership, \$125 a year, and Sustaining Membership, \$60 a year.

<i>New Sustaining Member</i>	<i>Address</i>	<i>Sponsor</i>
Denis F. Quinn	San Francisco	Herbert Garcia

The following members have transferred from Regular to Sustaining Membership:

Roger K. Larson, M.D.	Fresno
Byron L. Nishkian	San Francisco
John Redington	San Francisco

The following member has transferred from Sustaining to Patron Membership:

Sandra D. Kirshenbaum	San Francisco
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The following have been elected to membership since the publication of the Summer NEWS-LETTER:

Robert J. Bransten	San Francisco	James D. Hart
Jerome H. Buff	Scarsdale, New York	Membership Committee
Jeff Craemer	Greenbrae	Barbara Land
Louis G. Del Valle	Orinda	Membership Committee
Michael Gant	Santa Cruz	R.H. Dillon
Charles Johnson	Santa Barbara	David F. Myrick
Nancy Kosenka	Berkeley	Membership Committee
Alexandra Roosevelt	New York, New York	David F. Myrick

Book Reviews

The Plains and the Rockies. Edited by Robert Becker. San Francisco, John Howell Books, \$150.

Just as a book should not be judged by its cover, the importance of a volume should never be measured by the inches of its review. This will be a short critique, but of an extremely important reference book.

From Henry Wagner's first, somewhat error-pocked, catalogue (1920) of his prized first editions, plus some rare "wants," *The Plains and the Rockies*, revised and re-revised by Charles Camp, has been a classic of both Western Americana and bibliography, *per se*.

However, this new, fourth, edition is *sui generis* and also something of a *tour de force*, and not just because of the combination of talent involved in its production — an ex-Associate Director of Bancroft Library, Robert Becker, as editor; the dean of San Francisco's antiquarian bookmen, Warren Howell, as publisher; and a fine press, Andrew Hoyem's Arion, as printer. No, it is as if the editor has taken an impressive, but wee bit rickety, Victorian structure and not only bolstered it with new foundations and bracings, but also re-shingled, wired and plumbed it for good measure. The facade it presents is still the same, but it has been virtually made over from the ground up.

Bravely, not impertinently, Becker checked out the presumably sacrosanct scholarship of Messrs. Wagner and Camp. Not surprisingly, for they were only human, he found errors of bibliographical identification and description, and also of history. In putting these right, he decided (wisely) to re-do everything, making emendations and additions as well as corrections. Thanks to his exhaustive research, the compiler, who personally examined almost every entry in this guide, found many titles which had been overlooked by both Wagner and Camp. These he integrated into the old numbering system to bring the total of works cited to 690 in 1,800 issues, or variants. And then, glory be!, Becker decided to "locate" copies for our perusal in such libraries as Beinecke and Bancroft, by adding a key, or symbol, to each entry.

The coverage is Western Americana from the Missouri River and 100th Meridian to the Sierra Nevada (and Cascades) and beyond. Books, pamphlets, government documents, some fiction, and a few important extracts from newspapers and magazines are included. All were published between 1800 and 1865, with the primary focus being on original narratives by actual participants in the westward movement. The arrangement is chronological, then alphabetical.

Thanks to Bob Becker's information-packed annotations, covering points of

history as well as bibliographic data, this hefty volume of 745 pages, many illustrations, an index, and a bibliography of references used, performs (for a writer like myself) as if it were a whole research library squeezed between the buckram'd boards of a single volume.

The only problem with this splendid work is what to call it. Should we use the clumsy "Wagner, Camp, Becker"? Or just "Plains and Rockies"? It would be a shame, and misleading too, *not* to add the new editor's name; almost like referring to the Constitution as the Articles of Confederation.

But whatever you choose to call it, know ye that this source-book is absolutely essential to serious collectors and researchers of Western Americana. It is most highly recommended.

RICHARD DILLON

Charles Hopper and the Pilgrims of the Pacific: a [sic] 1841 California Pioneer. His Narrative and Other Documents. Edited by Franklin Beard. La Grange, CA, Southern Mines Press, 1981. \$60.

Aficionados of California history are probably more interested in the Bartleson-Bidwell Company than in any other group of emigrants to California with the sole exception of the tragic Donner Party. These 1841 overlanders, captained by John Bartleson, but chronicled by John Bidwell, were correctly called "The Pilgrims of the Pacific" by San Francisco historian George D. Lyman, for their wagon train was the *Mayflower* of Anglo California. Not only was this the first group of settlers, as opposed to mountain men, to travel over the California-Oregon Trail to this state, many of its members—Bidwell, Belden, Chiles, the Kelseys, Weber—became the true founders of American California. Any fresh scrap of information on these pilgrims will be relished by true history buffs and there is a lot of good information here. Despite its defects, which are considerable, this book will be welcomed by serious collectors of Californiana.

First, the bad points. The material is not so much edited as merely compiled. Because it is a limited edition book of only 350 copies, but by no means a fine press item, it is steeply priced at sixty bucks. There is some needless repetition in the text, the worst of it the inexplicable reproduction in facsimile of the handwritten Bancroft Library transcripts which are also here in much more readable type. Design and layout are amateurish; the text is scrapbookish, not a connected narrative; a few illustrations are murky because of the choice of stock, and the one historic map reproduced is eye-strainingly faint, again thanks to the paper. Hopper's will, related documents, and family history will be of interest largely to genealogists. And there is, alas, no index.

However, the type is large and readable; the modern route maps not only clear

but very informative. John Caswell, professor emeritus of history at Stanislaus State College, has assisted Mr. Beard with a selective bibliography.

Among the hodge-podge of illuminating extracts from the works of Priestly, Lyman, Charles Camp, and others, are three or four real jewels. First is Hopper's own story, dictated in 1871 to H. H. Bancroft's oral history researcher, R. T. Montgomery. Printed here for the first time, this transcript is brief but very interesting. A similar, unpublished-till-now, dictation of James Findla offers details on Hopper's second trip to California in 1847, when he was the guide of the party. The fascinating adventures of the lone woman of the Bartleson-Bidwell Party, Nancy Kelsey, are reprinted from a relatively obscure source, a 1937 issue of *Grizzly Bear* magazine. Finally, William Paden's study of Hooper's route across the Sierra, an unpublished M.A. thesis, most useful, is joined by a reprinting of David Miller's recent and equally informative study of the company's track across Utah.

Thanks to Franklin Beard, we now have a much better picture of a mystery man among our "Mayflower" pioneers, the ex-fur trapper who joined Yount and Chiles in pioneering agriculture in the Napa Valley.

In spite of the imprint, do not look for a Southern Mines Press in the somnolent Mother Lode almost-ghost town of La Grange. The book is apparently self-published. It is available from the compiler (3508 Wycliffe Dr., Modesto, CA 95355), and from selected bookstores, such as Robert Hawley's Ross Valley Books, 1407 Solano, Albany, 94706; [415] 526-6400.

Again, a simpler format, perhaps even a paperback, and professional tightening and polishing of the text into a genuine narrative would have enhanced the value of this material while keeping the cost down. Still, as it stands, it is a welcome addition to our shelves on the history of the Gold Rush.

RICHARD DILLON

Catalogue of the Jackson Collection of Manuscript Fragments in the Royal Library, Windsor Castle, with a Memoir of Canon J.E. Jackson and a List of His Works, by Jenny Stratford. New York and London, Academic Press, 1981. xiii, 106 pages; 10 plates.

Canon John Edward Jackson (1805-1891), the nineteenth-century Wiltshire antiquary, lived during a century noted for its romantic enthusiasm for chance finds among old manuscripts. Jackson became a determined collector of "documents, records, scarce books and pamphlets" during the 1840s and '50s, and after his death in 1891, thirty-nine manuscript fragments and charters (one lot in a much larger library) were sold at auction to Sir Richard Holmes, representing the Royal Library at Windsor Castle. The present catalog rescues those fragments from total oblivion.

During the sixteenth century many manuscript books were destroyed when they

were dismembered for use in binding other books. This practice was not unique to the sixteenth century, of course, but it seems then to have accelerated. As Jenny Stratford notes in her Introduction, Jackson's "impulse to collect manuscript fragments . . . seems to have originated in a wish to illustrate the fate of manuscripts at the Dissolution, particularly as described by John Aubrey in his *Natural History of Wiltshire*" (1847). Quoting Aubrey: "The fashion then was to save the forules [backs] of their bookes with a false cover of parchment, such as old Manuscript, which I was too young to understand. . . . All musick bookes, account bookes, copie bookes, &c, were covered with old Manuscripts, as wee cover them now with blew or marble paper, & the glovers at Malmsbury made great havock of them. Before the late warres a world of rare Manuscripts perished here about . . . Anno 1647 I went to Parson Stump out of curiosity, to see his Manuscripts, whereof I had seen some in my childhood; but by that time they were lost and disperst. His sons were gunners and souldiers, and scoured their gunnes with them."

Jackson was determined to save as many fragments as he could of these ill-treated treasures, and the present catalog graphically illuminates his success. Fragments of breviaries, missals, antiphoners, and other medieval books and documents abound (including a letter from Henri IV of France, item 39, which "strayed into the Jackson [collection] after it was removed from an unidentified binding of a book in the Royal Library in 1925"), and the final section of each bibliographic entry records their fate and the source of Jackson's collection: "each bifolium a paste-down and flyleaf," "spine lining," "flyleaves," "vellum binding," "from a binding," etc.

Besides a detailed introduction and catalog of the fragments collected by Jackson, this interesting book contains "A Memoir" of Jackson, a "Checklist of Canon Jackson's Works," and an "Index to Post-Medieval Additions to the Fragments." The catalog itself is not light reading, but the introduction and memoir only serve to prove once again that man's inhumanity to man is only slightly more than his inhumanity to books, both manuscript and printed.

BRUCE L. JOHNSON

Small Press Record of Books in Print, tenth edition, 1981-82. Paradise, California, Dustbooks, 1981. 716 pages.

The *Small Press Record*, first issued in the mid-1960s, is a companion volume to the *International Directory of Little Magazines and Small Presses* and seeks to list the "books, pamphlets, broadsides, posters and poem-cards" produced by more than 1,800 small publishers worldwide. The current edition, containing 14,750 individual listings, is a fifth larger than the ninth edition (1980); the editors, Len Fulton and Ellen Ferber, believe "that the world of independent publishing will continue to expand," and that "the *Record* will grow about 20% annually."

Consisting of author, title, publisher, and subject indexes, the most complete information for any item is given in the author section, including the name of the author or editor, title of work, publisher's name, width by height in inches, number of pages, binding/printing code, price, publication date, ISBN, and a descriptive comment.

Although it is unstated, the success and usefulness of the *Small Press Record* rests on a simple assumption: that those publishers included in the *Record*, who cared enough to produce the material they did in the first place (often on the proverbial shoestring), will go an extra measure to assure that their publications will remain in print for more than three or four months. This edition contains information that was collected through December 1980—the eleventh edition, which will appear in 1982, will contain subsequently received information, presumably through December 1981.

Whereas maintaining the currency of information is always an important consideration for a bibliography of in-print materials, that potential dilemma does not seem to be a problem here. Based on an informal survey among several of those publishers listed, the information in *Small Press Record* remains largely valid.

This writer is sure that some persons might argue about the inclusion of certain "small presses" (Chronicle Books, for example, on page 545), and the content of some of the subject listings (*The Running Press Glossary of Computer Terms* by John Prenis, for example, is listed mysteriously under "Alcohol, Alcoholism"), but the realization that Dustbooks has made available a wealth of information that otherwise simply would not exist together in one place is more than enough reason to applaud the editors and to wish a long and reliable life to this most useful publication.

BRUCE L. JOHNSON

Gifts and Acquisitions

As a worthy addition to our library, and to compliment our recent exhibition of the work of Eric Gill (one of two exhibitions in San Francisco in this his centenary year [1882-1982]), The Club purchased a new book, *Eric Gill, Man and Flesh*, by Malcolm Yorke of Newcastle, England. Dr. Yorke spent many hours in research at the University of San Francisco in preparing this excellent book and he chose eleven illustrations from that collection for the book, not to mention the many references to unpublished letters and unique material that is housed in that noteworthy collection.

The book, published in England and America, is the first to honor this unusual artist and craftsman, and it is fitting in this centenary year when Eric Gill is being remembered in exhibitions throughout England, and at the Morgan Library in

New York, Austin, Texas, the Clark Library in Los Angeles, and the two exhibitions here in San Francisco, at U.S.F. and the Club.

Our thanks to Club member Alan Dietch for a clutch of miniature books: *Elbert Hubbard* by Dard Hunter, and *The Plantin Press*, both printed by The Hillside Press, New York; a calligraphic book titled *Books*, by The Black Cat Press, Illinois; and *The Inaugural Address of Richard Milhouse Nixon*, as published by Achile J. Onge and printed for the publisher by Enschede in Holland; and *Aldus Manutius and his Thesaurus Cornucopia*, published by the Syracuse University Press, N.Y. Many thanks for these little gems.

Our thanks as well to member Carey S. Bliss for *A Los Angeles Typstickler: William M. Cheney*, a bibliography of his printed work compiled by Mary Lutz Jones and printed by Richard J. Hoffman. This small book is a fine addition to our reference library of California printers.

Member Harold Berliner has sent us his latest "Special Casting, Spring 1982" catalogue listing castings for Perpetua, Dante, Antique, Ornaments, and Lutetia. His run of both Gill's Perpetua and Mardersteig's Dante is very impressive. This catalogue may be had by writing the Harold Berliner Type Foundry, 224 Main Street, Nevada City, California 95959.

From member Jeffrey Thomas, we have received a most impressive looking book, *The Art & History of Books* by Norma Levarie, published by James Heineman, Inc., New York, in 1968. For some strange reason this well-illustrated book was never purchased (or given) to the Club, and we are happy to include this book in our reference library. The Club's thanks to Jeffrey Thomas.

The Rowfant Club in Cleveland has sent us a copy of their yearbook for 1981. Not only is this an impressive record of the Rowfant Club's activities, this is also a very handsome production. The book is limited to 275 copies, printed letterpress, by the Stinehour Press. We are grateful to have received a copy.

We have acquired for reference *The Small Press Record of Books in Print*, 10th edition, 1981-82, which lists some 14,750 books, pamphlets, broadsides, poems, cards, and posters. This most helpful reference work is published by Dustbooks of Paradise, California.

From our Chicago member, Jane Wilson, we have received an excellent catalogue—*Typography and the Private Press*, including eighty-four books selected by a committee and produced by the Northwestern University Library, Evanston, Illinois in May, 1981. The cover for this catalogue was adapted from one of Will Bradley's all-over designs and is most attractive. Unfortunately, like all selections

made by anyone—even a committee, the choice of items can be faulted. After all, these are personal opinions. However, western fine printers are well represented: the Grabhorn *Leaves of Grass* and the *Bibliography*, two Grabhorn-Hoyem items and the Arion Press *Moby-Dick*, (actually four books by Hoyem!), two books of Jack Stauffacher's and two of John Henry Nash . . . but only two of Kelmscott and not the *Chaucer* and only the *Bible* of Cobden-Sanderson . . . but two of Eragny and two of Vale Press are included. We do thank Jane Wilson for this interesting and very provocative catalogue.

Member Donald Ackland, publisher of Rosebud Books (8777 Lookout Mountain Avenue, Los Angeles 90046), has sent us two of his latest publications, *The Architecture of Los Angeles* by Paul Gleye (in collaboration with the Los Angeles Conservancy, Julius Shulman and Bruce Bohner) and *San Diego: an Illustrated History* by Ray Brandes. The former contains over 350 stunning photographs (50 in color), providing ample evidence in support of its thesis that Los Angeles "far from being the archetype of urban monotony and sprawl, has for nearly two centuries been developing a serious and significant architectural tradition." The latter, also lavishly illustrated (375 illustrations with 16 pages in color), traces the history of this "terrestrial paradise" from 1542 to the present. Both are handsome publications of considerable historical interest, and we appreciate Mr. Ackland's thoughtfulness in presenting The Club with copies.

Our thanks to member T.G. (Ted) Wurm for the three copies (all issued) of Jim Hart's little magazine *Hesperian*. The Summer and Winter issue of 1930 and the Spring issue of 1931 contain a heady collection of "names"—Yvor Winters, Theodore Dreiser, Carey McWilliams, Oscar Lewis, Hildegard Flanner, Helen Hoyt, Robert Grabhorn, George Sterling, Clarkson Crane, John Gannon, etc.—that just for literature. For art, Kandinsky, John Carroll, Ralph Stackpole, and our own Valenti Angelo—not to mention Diego Rivera! This notable magazine was not only well edited but also well designed—by any standard, and extremely well printed.

Swarthmore College Library (library member) has presented The Club with a copy of *The Many-Faceted Rockwell Kent*, a catalogue with commentary of the Kent exhibit sponsored by The Associates of the Swarthmore College Libraries and held in McCabe Library at the college this year.

Richard J. Heafey has made a donation to The Club and we are grateful for his generous support.

Frank A. West, who has been a member of The Club since 1941, has renewed his Sustaining Membership dues and made an additional contribution as well. It is gratifying to reflect that in his forty-one years of Club membership, he has not only

found our activities deserving of his support as a Sustaining Member, but has also seen fit to increase that support with a donation.

The Club received a most delectable present from Member Ray Brian, who brought us two cases of Franciscan Chenin Blanc. Guests at our open houses who have sampled this wine say it is excellent.

A contribution of \$100.00, in memory of Thornton G. Douglas, has been made by Member Harry L. Freeman.

Member Betty Potter has contributed the eight-volume set of *The Life and Works of Charles Lamb* to The Club's growing auction collection.

We are delighted to have Member Ruth Teiser's gift of a copy of Hermann Zapf's *Manuale Typographicum*. This collection of intriguing type faces with quotations in sixteen languages is one of the more attractive books of this sort and a most essential addition to our library.

Through a gift from the family of the late Joseph M. Bransten, former president of The Club and a longtime member of the Board, we have purchased one of the most remarkable and visually opulent books produced in recent times: *The Life Work of Dard Hunter*, Volume I, by his son, Dard Hunter II. The Club's copy is number 37 of the 100 copies which comprise the Regular Edition (the Special Edition consists of 50 copies). This handsome folio volume is casebound in three-quarter leather, with sewed headbands and leather hinges. The cover paper is decorated with the pink rose and green leaf motifs characteristic of Dard Hunter's drawings. The book was printed on handmade paper with Hunter's watermark, using type hand-cut and cast by Dard Hunter II for the exclusive use of his Mountain House Press, and contains 194 colored and 65 black-and-white tipped-in illustrations. It is a "must" for our collection, which includes virtually all Dard Hunter's books—one of which was given to The Club by Marjorie Mitau in memory of her husband, who was also a Board member and a very close friend of Joseph Bransten.

A recent addition to The Club's collection of oral histories, produced by The Bancroft Library Regional Oral History Office, is *Albert Shumate: San Francisco Physician, Historian, and Catholic Layman . . .* an interview conducted by Ruth Teiser and Catherine Harroun in 1978, with an introduction by former Club President, Warren R. Howell.

We are grateful to Board member Ethel Crockett for her donation to our Library of eight issues of "The Private Library," which will help to complete our run of that publication.

The Club's Oscar Lewis has contributed a brief introduction to a reprint of the classic *Story of the Files* (1893) by Ella Sterling Cummins. This old volume is the

direct ancestor of such fine books of literary history as *Americans and the California Dream* by Kevin Starr and *San Francisco's Literary Frontier* by Franklin Walker. We should congratulate this young East Bay press, Yosemite Collections (664 Maud Avenue, San Leandro, CA 94577), for choosing such an important title for its facsimile-reprint series. At only twenty dollars, it is a real bargain. You will find the original edition demanding up to \$135 in antiquarian booksellers's catalogues.

Our thanks to member Mrs. Ralph D. Cornell of Los Angeles for her thoughtfulness in donating to The Club a sum equal to the amount of her dues.

Publication Notes

The Fall 1982 book will be *Vignettes of Early California: Childhood Reminiscences of Juan Bautista Alvarado*, a heretofore unpublished account of Spanish and Mexican California. It is designed and printed by the well-known Los Angeles printer Patrick Reagh on Mohawk Letterpress paper in an edition of 650 copies with a frontispiece portrait and a page of the original manuscript reproduced as an illustration in the text. The price is \$35.00.

Exhibition Notices

The Club is pleased to announce the following exhibits which will be on display in the Club rooms:

Through September 30: Exhibition of the Work of Francois-Louis Schmied, Artist, Engraver, and Printer; October 4 through December 29: An Exhibition in Honor of The Club's 70th Anniversary.

Serendipity

The Tenth Annual Exhibit of The Hand Bookbinders of California will run from Monday November 8 through Friday December 3 in the windows of John Howell-Books, 434 Post Street, San Francisco. Mr. Howell deserves the gratitude of the book world for his generous support of The Hand Bookbinders in hosting these annual exhibitions.

The Book Club's first Southern California Meeting, on Sunday, October 10, will feature a visit to The Huntington Library from 1:30 to 4:30 p.m. to view a special exhibition of items from the Club's 1980 Keepsake on California Printing, to be followed by a reception and dinner at the Huntington Sheraton Hotel from 5:00 to 7:45 p.m. Advance registration is required no later than Tuesday, 28 September, and all registrations must be prepaid.

On Monday, December 6, from 5 to 7 p.m., the Club will hold an Open House in honor of the publication of our Winter book, Edward Vischer's *Drawings of the California Missions 1861-1879*; we will also celebrate the Club's 70th anniversary (December 8, 1912) that evening with the printing of a special Keepsake on The Club's Columbian press.

We are saddened to announce the death, on June 10, of Harry W. Abrahams, who had been a member of The Book Club since 1947. Member Katherine Westheimer, and her husband, Joseph, of Beverly Hills, have made a donation to The Club in Mr. Abrahams' memory; Mrs. Westheimer tells us she is particularly grateful to Mr. Abrahams for interesting her in The Club. We extend our deepest sympathy to Mr. Abrahams' family.

The Club has learned with regret of the recent (June 17, 1982) death of Elizabeth Downs, who served as its Secretary from 1946-1960. The period during which she held this office was a difficult one, for when she took over in 1946, the Club was just emerging from a period of sharply reduced activities during the war years. Both membership and interest were then at a low ebb and the future looked dubious. That The Club so quickly reestablished itself and went on to greater accomplishments was due in no small measure to Betty's own energy, enthusiasm, and good judgment, and to her ability to enlist the interest and cooperation of others. Her contributions to the welfare of The Club well deserve to be remembered with gratitude.

Members John Borden and Leah and Harold Wollenberg have made donations to The Club to serve as living tributes to the memory of a woman who gave so unstintingly to The Club over the years.

The Type Foundry in Silhouette by Rudolf Koch



Reproducing the 25 black paper cuts made in 1918 to depict the processes for the design and the casting of letters as metal printing types. Koch's accompanying verses translated by Alexander Nesbitt. Introduction by Andrew Hoyem. Set of sheets 9 x 12 in., issued in a red cloth portfolio. Priced at \$50 plus \$2 shipping.

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The following articles are published in book form for the first time. Hopper's narrative (He was a member of the 1841 Bartleson-Bidwell Party) William Guy Paden, Thesis, James Findle, Statement and Minnie Beatrice Heath, "The First Pioneer Woman to Cross the Plains."

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